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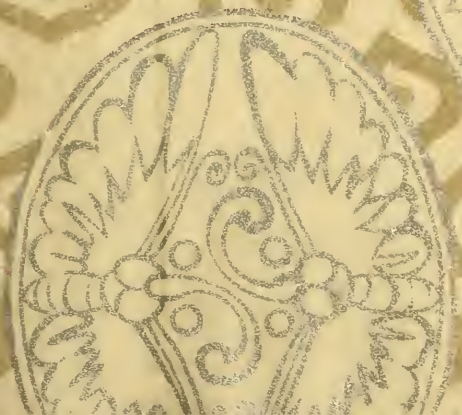

1915

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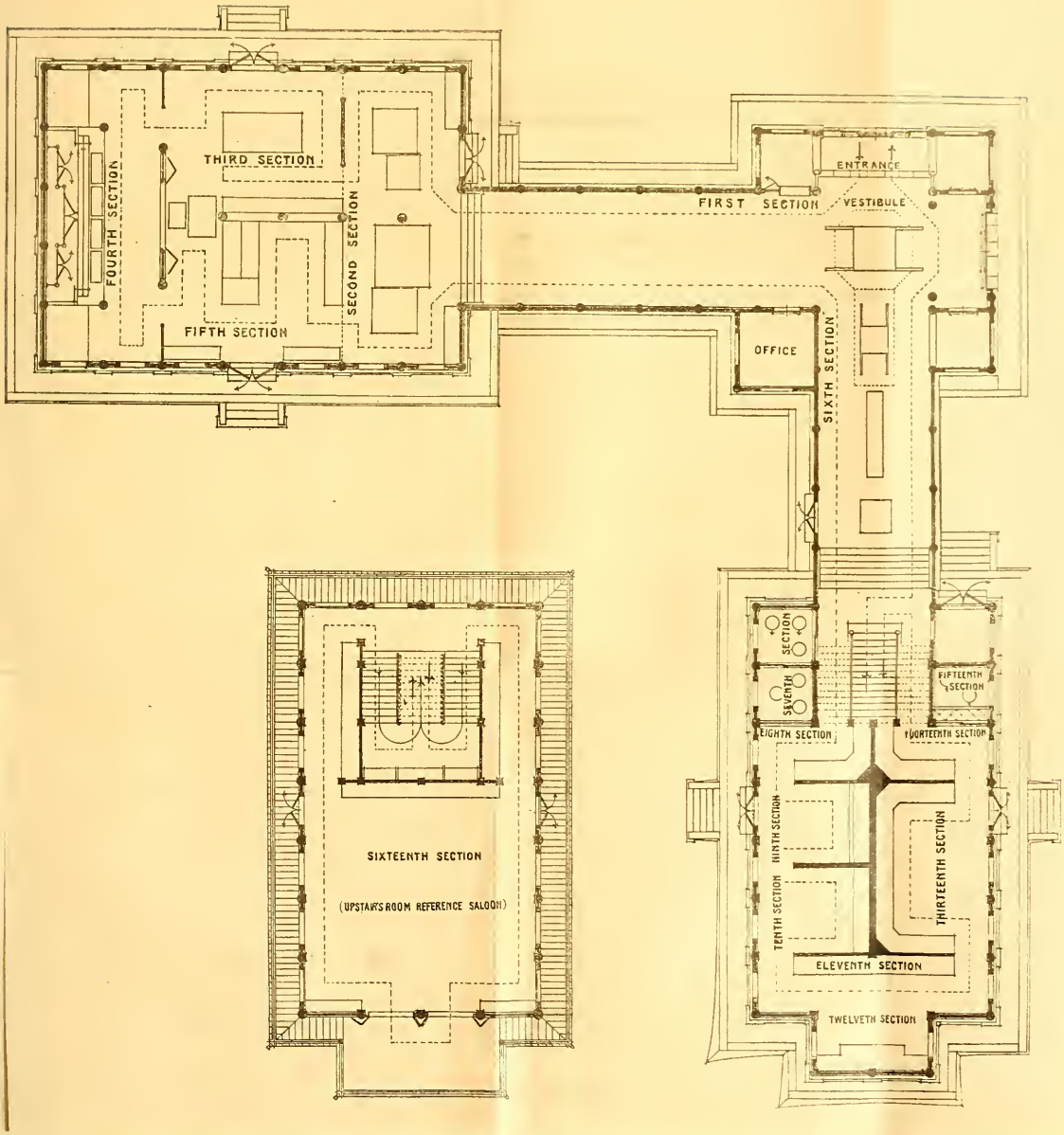
Fine Arts

Anonymous
May 1, 1944

PLAN OF THE NIKKO MUSEUM



PREFACE

To Visitors

Kindly observe silence.

Do not touch articles in exhibition or pictures on the walls.

Smoking is forbidden.

Sticks and umbrellas may not be brought within.

Photographing and copying are only allowed by special permission.

PREFACE

Nikko, where the natural beauty is aptly enhanced by the beauty of human art, seems now becoming one of the most noted places, not only of Japan, but of the whole world. Originally it was a place, as a Japanese phrase says, whose depth of mountains and valleys had no footprint; a saintly priest called Shodo, or to speak more reverently, Shodo Shonin, found his way there through a hundred hardships, and set the foundation of the temples now known as "Futarasan Jinsha Hongu (Principal Temple)," "Chuzenji" and others. It was Kobo Daishi who visited here in 820 and built the Takinowo Temple which he handed over immediately to the care of the priest Dochin, one of his chief disciples. Then Jikaku Daishi (794-864) of the Hieizan monastery, a celebrated priest of the Tendai sect, after consultation with the chief priest of this place called Shozen, erect-

PREFACE

ed more temples, and then the numbers of temples become soon to be counted thirty-six. (See the Fourteenth Section in the Eastern Building.)

The restoration of the temples in the period of the Kamakura Shogunate was instituted by the priest Benkaku, renowned for his profound knowledge and virtue, to whom not only the families of Utsunomiya and Koyama, but the Eastern fighting clans in general, paid their devotion; with their material support, he restored to their original vigor the then ruined temples and shrines. Many of their offerings to the temples are still to be seen today; for instance, the Bell belonging to the Nikko San Gongen Temple, with an inscription of the Fourth Year of the Kempo Era (1217), as is written in Nikko San Shi or the History of Mount Nikko, was an offering of Tsunemasa Utsunomiya; Asamasa Fujiwara, the name written on the *munefuda*, or the wooden roof-ridge tablet, of the Chuzenji Temple with an inscription of the Sixth Year of the Kempo Era, stands for the then famous Oyama family. Sukenaga Taira, the contributor of the "Lacquered Hand Box" with an inscription of the Second Year of the Antei Era (1229), designated in the Government Book as a "National Treasure," represents

a powerful family of that age. The general faith in these Nikko temples since Benkaku's restoration is amply testified by many worthy offerings to them; the bronze lantern commonly called "Bake Toro," or Lantern Apparition, standing at present in the ground of the Futarasan Jinsha Shingu (New Temple), was an offering of Nyudo Kyoa Kanuma; "Yugama" or Big Hot-Water Kettle, with an inscription of the Twenty-Third of the Oei Era (1417) at the Chuzenji Temple (which was once washed away by the flood in 1902) was contributed by Michiyoshi Fujiwara of the Joshu Province; the Hongu (Principal Temple) Bell now owned by the Jokoji Temple in Itabikicho Street, was offered by Doko Ujiyoshi Furudo; and the Handbox with an inscription of the Third of the Kyoroku Era (1531) was a thing offered to the temple by Motoiye Saito. Those contributors were all warriors who paid their religious devoir here. And down to the end of the Muromachi Shogunate (1392-1490), the temple and shrines, "Hongu" (Principal Temple), "Shingu (New Temple)," "Takinowo," "Chuzenji," flourished as we may judge by the offerings or contributions to them. (See the Thirteenth Section.)

Now coming to the Tokugawa Feudal Age, or the

Yedo Period, Dai Sojo Tenkai ("Jigen Daishi" the posthumous title he received after his death in 1643) took up the administration of the Nikko temples in the Eighteenth of the Keicho Era, 1614. When Iyeyasu Tokugawa, the first Shogun, died at Sunpu, or Shizuoka of the Suruga Province, in the 17th of April in the Second Year of the Genwa Era, 1617, he left his will to be buried first in Mount Kuno of the said Suruga Province, and then to be removed to this place; and the removal of his sacred remains was accomplished, when the new temple or temples which were begun to be built at once after his death were completed in March of 1618. His grave is called here "Oku no Sha," meaning the Innermost Shrine. The Open Carriage (No. 41 of the Catalogue) exhibited in the Fifth Section is said to be the carriage which brought to this place his sacred coffin. A temple built before Iyeyasu's temple, that is to say, the Toshogu Temple, was Dairaku In, and it became the House of the Intendent (Betto) to the Toshogu Temple. (See the Third or Fourth Section in the Southern Building.)

The work of rebuilding the Toshogu Temple was begun in the First Year of the Kwanei Era, 1624, that

is seven years after the temple was first built; and it was brought to its perfected wonder and glory in 1637. Although it has often been repaired since then, the general aspect of the structures has been kept as in the beginning. It was in 1639 that Prince Shucho, the third son of the Emperor Gominowo, was appointed, in compliance with Dai Sojo Tenkai's petition, as the Royal Abbot or Monshu; and he came to be called the First Royal Prince of the Rinnoji Temple. He was followed by the twelve Royal Princes in succession; it was when Prince Yoshihisa Kitashirakawa was in his sacerdotal office as the Royal Prince Abbot Kogen that the age was brought to face the so-called Grand Restoration of the Meiji Era, and the Abbotship ceased to exist. It is from the fact that the Rinnoji Temple exercised a supervision over the other Nikko temples that there are so many utensils for religious service to be seen there today. (See the Upper Room Reference Saloon.)

On the Second of October in the 20th of the Kwanei Era, 1644, Dai Sojo Tenkai passed away, and was buried in Daikoku Hill in the temple ground, and a temple called Gigen Do was built for his honour. And when Iyemitsu Tokugawa, the Third Shogun,

died on the twentieth of April in the Fourth Year of the Keian Era (1651) he was, by accordance with his will, first buried in the Toyeizan Hill of Yedo, Uyeno Park of present Tokyo, and then removed here, and a magnificent temple, the Taiyubyo Temple, was built for his resting place, near Tenkai's Jigen Do Temple. We are justified in saying that this Taiyubyo Temple, together with Iyeyasu's Toshogu Temple, fully express the structural beauty of the earlier Tokugawa Age, as we can see it nowhere else in Japan. (See the Eighth and Ninth Sections, and the Upper Room Reference Saloon, and also the Sixth Section in the Eastern Building.)

Some one thousand years may be counted since the mountains were first opened by the Priest Shodo; and we have seen the physical ebb and flow of the place. But after the Toshogu and Taiyubyo Temples were built, the place became a real centre of devotion as the principal temples of the great Tokugawa family; and there was hardly any comparison with the processions of the annual festivals in their splendour. Bugaku or "Dancing and Music" which was performed at the festivals existed only here among all the Eastern Provinces; and Gohan Shiki, a Ceremonial Rite

for Forcing on the Repast (See the Eighth Section in the Eastern Building) and the Ennenmai Dancing (See the Fifteenth Section) are still practiced even today. In the Fourth Year of the Meiji Era the Separation of Shintoism and Buddhism was proclaimed, and the Toshogu Temple, Futarasan Temple and Rinnoji Temple entered on their own independent existence; but since the histories of the Nikko Temples are closely interwoven with one another, their historical treasures become more meaningful when they are exhibited together in one building. That is the reason why the present museum has come to its realization on the present occasion of the three hundredth anniversary of the Iyesasu Tokugawa; and while many things in the exhibition tell artistically the history of one thousand years of the place, they are also in more than one respect the very expression of the religious faith of the nation perfectly crystalised.

June, 1915.

CATALOGUE

* Exhibited specially. ** Exhibited alternately.

FIRST SECTION

(Vestibule)

This section contains mainly the things used in connection with the procession of the Sacred Festival of the Toshogu Temple.

1. **Open Carriage.**

   It is said that this open carriage carried the sacred coffin of Iyeyasu here, by his own wish, from Mount Kuno of the Suruga Province in 1617. Length six feet seven inches. Width four feet two inches. Height five feet seven inches.

2. **A Part of the things used for the Procession of the Festivals.**

The Taisai or grand festival is held on the 1st of June, and the Chusai or ordinary festival on the 17th of September, every year.

Visitors are invited to inspect the pictures on both sides of the walls of the room leading to the Second Section; the pictures, illustrating the processions of the festivals and the general manners of people before the Grand Restoration are the work of Yeisaku Wada and his students.

3. Celestial Globe.

Gold and silver inlaid, ornamented with crests of the three leaves of asarum in a circle (the crest of the Tokugawa family). It is said that this Celestial Globe was presented by a Dutchman. Height about five feet.

SECOND SECTION

This section contains the things used for Bugaku or "Dancing and Music" at the Toshogu Temple, and also at the Taiyubyo Temple of Iyemitsu Tokugawa, the Third Shogun.

4. Big Drum.

The frame of the drum painted. Diameter about three feet three inches.

5. Dai Shoko, a big bronze Chinese Musical Instrument.

Frame painted. Height three feet.

6. Costume of a Taihei Raku Dancer.

Taihei Raku is a Chinese dance, performed by four people.

7. Costume of a Bairo Raku Dancer.

Bairo Raku originally from Indo-China, is a dance performed by four people.

8. Costume of a Seikaiha Dancer.

Headgear. Ho an upper gown. Under garment. A plat sash or girdle. Seikaiha (literally "Blue Ocean Waves") is an Indian dance, performed by four people, and is sometimes called Ryugu Raku or the Dragon Palace Dance.

9. Costume of a Kitoku Raku Dancer.

Headgear. Ryoto, an ornamental covering of the

breast and back. An upper Ho gown. Long loose hakama trousers. Sword. Kitoku Raku is a Korean Dance, danced by one person.

10. The First Drum of the Bugaku ("Dancing and Music.")

11. The Second Drum of the Bugaku.

12. The Third Drum of the Bugaku.

13. Kakko.

A Long snare-drum beaten with the hand, used for the Bugaku.

14. The Kaiko Drum.

15. The Keiroko Drum.

16. Furitsuzumi.

Two little drums fixed on the end of a stick.

THIRD SECTION

This section contains male and female costumes, and the bed furnitures installed in the Toshogu Temple.

17. Male Costume.

18. Female Costume.

The Summer Costume on Exhibition is supposed to be worn from the month of April till the month of September, and the Winter Costume from the month of October till the month of March.

Karabitsu, the lacquered boxes for the costumes and others, show the perfection of painstaking labour of an old Japanese lacquerer. Both of them have an inscription inside; made in the Bunkwa Era (1804-1817).

19. Bed Furniture.

A coverlet. A mattress. An unlined garment as a night dress. An ornamental bedsheet. A pillow. Made in the Third Year of the Keio, 1868.

FOURTH SECTION

In this section a model of the sanctuary of the Toshogu Temple is displayed in order to give some idea of it; and here the sacred treasures and articles will be found.

20. A Suit of Armour.**

This armour is said to have been used by Iyeyasu (To-

sho Shinkun, as he was respectfully called after his death) at the battle of Seki ga Hara.

21. Utensils for the Divine Offering.

Four tables. A high stand. Saké-bottles and others.

22. Candle-Stand with a Chrysanthemum Design.

Height four feet three inches.

23. A Sword called Tamamaki no Tachi.**

No signature. Length four feet.

24. A Sword called Goho no Tachi, meaning a Sword for the Protection of Religion.**

No signature. Decorated with jewels. The scabbard lacquered in black. Length three feet eight inches.

Nos. 23 and 24 were presented by the Imperial Court as a gift to the Toshogu Temple.

25. Sword with Leather Haft, in Wax Coloured Scabbard. (Designated in the Government Book as a "National Treasure.")

Made by Sukezane. Length of the blade, two feet three inches and a half.

26. A Bow.

27. Hoshu or a Round Jewel.**

Diameter eight inches. Height seven inches and a half. The wooden jewel stand in the form of clouds.

28. A Two-Faced Divine Mirror.**

Made of bronze, silver plated; placed in a box lacquered in cinnabar, with design of clouds. Diameter eight inches. Thickness a quarter of an inch.

29. Model of a Loom.**

Placed in a box of aventurine lacquer, design of birds and flowers.

30. Futago Bako, a Box with a Nest.**

Raised gold lacquer on Nashiji (pear ground of gold dust) with design of flowers and birds. Articles in the box: a silver ear-pick, silver scissors, silver tweezers and a small knife.

31. Futago Bako, a Box with a Nest.**

Lacquered in gold with design of flowering plants. Articles in the box: a little box with each corner painted in red, a boxwood comb in shape of the crescent moon, paper cords for tying the queue of

hair, a silver bar for the hair and a brush for cleaning the comb.

32. Carpenter's Tools, in a box of gold lacquer on Nashiji ground.

They were presented as an offering to the Toshogu Temple by Mumehiro Kora the master carpenter. It is said he used them at the ceremonial beginning of the rebuilding of the temples during the Kwanei Era (1624-1643).

33. Hinagata Shinsho, a Book of Illustrating Architectural Diagrams.

34. Tablets with Pictures of the Thirty-Six Poets who lived before the 11th Century.

The most renowned poets, among them are Hitomaro and Akahito of the Eighth Century, and Narihira (825-880) on whom Ki no Tsurayuki, himself one of the thirty-six poets, remarked that Narihira overflowed with sentiment in spite of being deficient in language, and was like a flower which, although withered and without bloom, yet retained its fragrance. And there are among them four poetesses, Ono no Komachi of the Ninth Century being most

bain, a silver one for the hair and a small jar closing the mouth.

32. Carpenter's Tools, in a box of gold lacquer on Nashin ground.

They were presented as an offering to the Tenkwan Temple by Hideyoshi Kwan the master of ceremonies of the reception of the Korean envoys during the Kwansei Era (1624-1644).

33. Hyakunin Shiu-ka, a Book of Illustrating Architectural Diagrams.

34. Tablets with Pictures of the Thirty-Six Poets who lived before the 11th Century.

The most renowned poets, among them are Hitomaro and Akahito of the Nigaki Century, and Noribito (828-840) on whom Ki no Tsurayuki, himself one of the thirty-six poets, remarked that Noribito overflowed with expression in spite of being deficient in language, and was like a flower which, although withered and without flavour, yet retains of its fragrance. And there are many others for posterity.

One on Kojowori of the Ninth Century being rose

famous, whose verse Tsurayuki compared with a lovely woman suffering from ill-health.

35. Imperial Tablet with the words "Tosho Daigongen."

"Tosho Daigongen" literally means "Supreme Highness, Lord of the East, Great Incarnation." It is the autographic tablet of the Emperor Gominowo, the 108th Emperor of Japan. Length three feet five inches. Width two feet four inches.

36. Bronze Incense Burner in the shape of a crane, presented by Sukemune Ota, on the 17th of April, 17th Year of the Kwanei Era (1641).

Height four feet nine inches. Size of the crane, one foot seven inches and a half.

37. Bronze Incense Burner in the shape of a crane, presented by Tadanori Arima, the 17th of April, the 3rd Year of the Keian Era (1651).

Height four feet nine inches. Size of the crane, one foot seven inches and a half.

38. Bronze Flower-Vase, presented by Sho Ken, King of the Luchu Islands (called Ryukyu by the

Japanese, now in Japan's possession under the title of Okinawa Prefecture), **in the 20th of the Kwanei Era (1644).**

Height three feet eight inches. Diameter one foot eight inches.

39. Bronze Incense Burner.

Height three feet. Diameter two feet four inches.

FIFTH SECTION

This section contains mainly the things used in connection with the Anniversary of the Toshogu Temple, that is to say, of Iyeyasu Tokugawa, and of the things for his personal use in his lifetime.

40. Ajiro Koshi, a Rattan Woven Palanquin.

Palanquin bears the mark of a gunshot, to believe a story, discharged by Yukimura Sanada during the so-called Osaka no Jin Battle. Lacquered on Nashiji ground. Decorated with crests of asarum and wood-sorrel. Length three feet eight inches. Width two feet seven inches. Height three feet six inches.

41. Open Carriage.

It is said that this open carriage carried the sacred

coffin of Iyeyasu here, by his own wish, from Mount Kuno of the Suruga Province in 1617. Length six feet seven inches. Width four feet two inches. Height five feet seven inches.

42. Kusen An (口宣案), an Original Draft of the Gradation of the Ranks at Court.

43. Official Proclamation.

44. The Gradation of the Ranks at Court.

45. A Box with the Asarum Crest, lacquered on Nashiji ground, in which Nos. 42, 43 and 44 are kept.

Height about one foot five inches. Length two feet four inches. Width one foot four inches.

46. Fuju (諷誦), a Religious Offering in Song, read before the Altar at the Thirty-Third Anniversary (1648).*

Torinoko paper. Decorated with design of mountains and rivers in gold and silver paint. Length about three feet two inches. Width about one foot five inches.

47. Gwanmon (願文), a Religious Petition read before the Altar at the Thirty-Third Anniversary.*

Torinoko paper. Design of mountains and rivers decorated with gold and silver paint. Length about four feet three inches. Width about one foot four inches.

48. Jugwan (呪願), a Religious Petition in Song read before the Altar at the Thirty-Third Anniversary.*

Torinoko paper, decorated with design of mountains and rivers in gold and silver paint. Length about five feet two inches. Width about one foot four inches.

Nos. 46, 47 and 48 are papers drawn up under the sacred supervision of the Tokugawa family.

49. Proclamation Forbidding the Taking of Life in General.*

50. Proclamation of a Grand Amnesty throughout the Countries.*

Both these proclamations were issued on the 17th March, 3rd of Genwa Era (1618), throughout the five provinces and seven divisions, meaning all Japan of those times.

51. The Hannyashinkyo (Prajña-paramita-hridaya Sutra) in the Autograph of the Emperor Gominowo, presented by him at the Occasion of the Twenty-First Anniversary (1637).**

Characters in gold paint on dark blue paper. Mounted on indigo-coloured brocade on which are printed lotus and vine patterns. Rock crystal for end pieces of the roller.

52. Imperial Uta Poems by the Emperor Gominowo.**

These poems were written in autograph on the wrapping paper of the said Hannyashinkyo.

53. A Book of the Poems on the Twenty-Eight Themes of Hokekyo (Saddharmapundarika Sutra), contributed by the Emperor Gominowo and Court Noblemen, at the Twenty-Third Anniversary.**

Folding book. Cover in dark blue brocade with leaves of ararum, peony and so-called rai (thunder) patterns printed on it. Length one foot three inches and a half. Width about three inches. Placed in a box of aventurine lacquer in shape of the so-called willow box.

54. Imperial Uta Poems of the Emperor Gominowo presented at the Occasion of the Religious Service of the Thirty-Third Anniversary.**

Length one foot three inches. Width one foot seven inches.

55. The Amidakyo (Smaller Sukhavati-vyuka Sutra) in the Autograph of the Emperor Sakuramachi. (Designated in the Government Book as a "National Treasure").**

The Emperor Sakuramachi (1736-1746) copied this sutra with his own hand in the month of April 3rd of Kwanpo (1744) for the occasion of the seventh anniversary of his father, the Emperor Nakamikado, and prayed for the divine happiness of the dead.

56. The Hannyashinkyo in the Autograph of the Emperor Gosaiin, the 111th Emperor of Japan (1655-1662).**

Characters in gold paint on dark blue paper. Mounted on dark blue brocade.

57. The Sutra sent in the Second Year of the Meiwa Era (1766) by the Emperor and Court Nobles in their Autograph Copy.**

The occasion was the one hundred and fiftieth anniversary of Iyeyasu.

Characters in gold paint on dark blue paper. Mounted on Yamato brocade. Rock-crystal for end pieces of the roller. Placed in a box of raised gold lacquer on Nashiji ground; design of waves, flowers, birds and clouds. The outer box covering the sutra box is of the heartwood of the persimmon, with the arasum crest and vine pattern in aventurine lacquer.

58. Clock in Shape of a Bear.

This is sometimes called the Badger Clock. It was put out of order by the fire in the Bunkwa period (1804-1817). It is said to have been one of the things for Iyeyasu's personal use.

59. Small Knife.

One of the things for Iyeyasu's personal use. It may have been imported from Holland. Length eight

inches and a half. Ornamented with inlaid work of gold.

60. Pestle.

China. Length six inches and a half. Circumference four inches and a half. One of the things for Iyeyasu's personal use.

61. Part Metal of a Match-Lock.

Length about eight inches.

62. Ink-slabs.

Length of one of them about one foot and the width seven inches. Carved with the words "Purple Water and Lucky Cloud." Length of the other six inches, width about three inches.

63. Petrified Leaf of a Toothed Oak Tree (?).

These three articles are said to have been for Iyeyasu's presonal use.

64. Illustrated History of the Toshogu Temple in Five Volumes. (Designated in the Government Book as a "National Treasure").**

Pictures drawn by Tanyu Kano (1602-1674). History which began at Iyeyasu's birth ends at the time

when he, so to say, took up his abode at this Nikko mountain after his death.

65. Illustrated History of the Toshogu Temple in Five Volumes.*

Being a copy by Hirosada Sumiyoshi from the original of Jokei Sumiyoshi in the eleventh year of the Bunkwa Era (1815).

SIXTH SECTION

This section contains mainly the shrine (Mikoshi) and its appurtenances used for the festival of the Futarasan Temple and the offerings to the Taiyubyo Temple.

66. Shrine of the Futarasan Temple Festival, being one of the Three Shrines.

Metal fittings gold-plated. By the inscription on the metal fittings it will be seen that it was made in the first year of the Ko-o Era (1390). Height six feet six inches and a half. Length thirteen feet. Width about four feet.

67. Candle Stands upheld by Demons Green and Red.

Offering by Naozumi Kagazume to the Taiyubyo Temple. Demons carved in wood. Height of both of

them about ten feet. Candle-stands made of bronze. Height about ten inches and their diameter seven inches and a half.

68. **Bronze Flower Vase, an Offering to the Taiyubyo Temple by the King of the Luchu Islands in the Second Year of the Jowo Era (1657).**

Height two feet two inches. Diameter one foot.

69. **Bronze Water-Holder, an Offering to the Taiyubyo Temple by Nagakané Funakoshi in April of the Second Year of the Jowo Era (1657).**

Height one foot. Diameter one foot one inch.

70. **Big Bronze Hanging Candle Stand, an Offering to the Taiyubyo Temple by Ujinaga Hojo in April of the Second Year of the Jowo Era (1657).**

One foot three inches square.

71. **Big Bronze Lion Incense Burner, an Offering to the Taiyubyo Temple by Shigenobu Itakura in October of the Fourth Year of the Keian Era (1600).**

Height one foot six inches.

72. Bronze Boat-Shaped Hanging Incense Burner, an Offering to the Taiyubyo Temple by Shigenobu Itakura in October of the Fourth Year of the Keian Era.

Length two feet eight inches.

73. Iron Tahoto Tower.

Minted in the Second Year of the Bunmei Era (1671). Originally it stood in the ground of the Takinowo Temple. Height eighty four feet. Width thirty three feet.

SEVENTH SECTION

74. Gohan Shiki, being a Ceremonial Rite for Forcing on the Repast.

Till the time of the Grand Restoration this fantastically wild ceremony used to be held at the time of the grand festival, and also in the month of January at the Rinnoji Temple, and on the day of Mochitsuki or "Pounding Rice for Cake" at the end of the year at the Dairakuin Temple. The repast-forcing priests in dress of the so-called itinerant priest, using the most savage language, force the guests to eat. They shout: "Thou shalt eat, not only one or two

bowlfuls of rice, but seventy-five bowlfuls in succession." And then they will bring out before the guest one big iron plate with garden radishes, red peppers, water-peppers, and skins of *sansho* peppers to renew their wild entertainment. Since it was a sort of ceremonial rite nobody attempted to eat anything before him; and one had to bear patiently the impudent speech of those priests. This ceremony was rightly called Nikko Zemé or the Nikko Torture.

EIGHTH SECTION

This section contains the sacred offering utensils to the Taiyubyo Temple.

75. Kakeban the Chief Zen Table.

Raised gold lacquer on the Nashiji ground with the vine pattern. Crest of the arasum.

76. Kakeban the Second Zen Table.

Raised gold lacquer on the Nashiji ground with the vine pattern. Crest of the arasum.

77. Kakeban the Third Zen Table.

Raised gold lacquer on the Nashiji ground with the vine pattern. Crest of the arasum.

78. Round Box for Cooked Rice.

Raised gold lacquer on the Nashiji ground with the vine pattern. Height six inches and a half. Diameter seven inches and a half.

79. Soup Pail.

Raised gold lacquer on the Nashiji ground with the vine pattern. Height eight inches. Diameter eight inches.

80. Wooden Cake Dish.

Aventurine lacquer with the gold crest of arasum. Round shape. Height three inches and a half. Diameter four inches.

81. A Nest of Boxes.

Raised gold lacquer on the Nashiji ground with chrysanthemum design. Scattered crests of arasum. Height one foot four inches and a half. Width about one foot.

82. Sanbo a Wooden Stand.

Raised gold lacquer on a black ground with peonies and vine pattern. Crest of arasum. Height one foot one inch. And one foot square.

83. Gold-Plated Tea Cup,

With a stand. Height about three inches. Diameter about four inches and a half.

84. Gold-Plated Saké Warming Kettle.

Crest of arasum. Height five inches and a half. Diameter seven inches and a half.

85. Luncheon Boxes.

NINTH SECTION

This section contains as principal things articles of offering to the Taiyubyo Temple and the relics of Iyemitsu Tokugawa.

86. Picture and Writing of Taiyuin or Iyemitsu Tokugawa, the Third Shogun.**

Kakemono. Length three feet seven inches. Width one foot seven inches.

87. Writing of Tenshin Ho Shinno, the Second Royal Prince Abbot of the Rinnoji Temple.**

Kakemono. Characters of the posthumous name and title of Iyemitsu Tokugawa. Length five feet. Width one foot two inches and a half.

88. Two Fencing Sticks.

It is said that Iyemitsu used these fencing sticks when he was in his boyhood. Length of one three feet three inches, and the other two feet.

89. A Celadon Flower Vase presented by Nobutsuna Matsudaira.

Height one foot two inches. Diameter about four inches.

90. Codium Tormentosum (Thick-Haired Codium).

Length three feet four inches. Diameter at the largest part four inches. This was picked up from the offing of Miura, Sagami Province, in the Empo Era (1673-1680).

91. Horn of an Unicorn, presented by Holland.

Length three feet eight inches. Diameter at the lowest part about one inch and a half.

92. White Ball.

A sort of limestone. Discovered in the Upper Stream of the Asakusa Gawa of Yedo (present Tokyo.) in the Empo Era. It was once believed to be "Heisara Basara," a corruption of Pedra Bezoar, a Dutch word. Diameter four inches.

93. Jewel Box presented by Holland.

A piece of work belonging to the Renaissance Period of Italy, design of repoussé figures on metal fittings, jewels in red and blue being inlaid in the carved vine pattern.

94. Rosary with the Five Hundred Rakans (Sanscr. Arhats) Carved. Four or Five Rakans on each bead. Offering by Masanari Inaba in the Fourth Year of the Empo Era.

Length one foot two inches. Diameter of the bead three lines and a half.

95. Magnifying Glass.

Diameter of the lens four inches and five lines.

96. Tablet of the Authograph presented by the King

of Korea, Ri Ko, in April of the First Year of the Meireki Era (1655).

Brought by the Korean Envoy. Height two feet three inches and width six feet.

97. The Korean King's Autographs. Brought by an Envoy in April of the First Year of the Meireki Era.

Placed in a box red-lacquered, with pictures in gold and silver paint. Length of the paper with the autograph one foot six inches.

98. Korean Brocade.

Brought by a Korean Envoy. Length twenty-one feet four inches two lines. Width two feet two inches and a half.

TENTH SECTION

This section contains mainly the autographs of the successive Shoguns of the Tokugawa Family and general household utensils and the books edited by the authorities of the Feudal Government.

99. Iroha Uta (a poem composed of the 48 sounds of the Japanese language, none of them being repeated)

in Autograph of Hidetada Tokugawa (the Second Shogun.)*

Kakemono. Length four feet two inches. Width two feet four inches.

100. Autograph of the Second Shogun, "Temman Daijizai Tenjin," the title of Michizané being given to him out of reverence.*

Kakemono. Length (mounting included) seven feet three inches and a half.

101. Picture of a Bag in black by Iyetsuna Tokugawa (the Fourth Shogun).*

Kakemono. Length (mounting included) three feet eight inches, and the width two feet one inch.

102. Uta Poem in Autograph by the Fourth Shogun.*

Kakemono. Length (mounting included) three feet five inches, and the width two inches.

103. Kwanyo Kyokwai (觀用敎戒), the Writing of Warning in connection with Buddhism as well as Confucianism, in Autograph of Tsunayoshi Tokugawa (the Fifth Shogun).*

Kakemono. Length (mounting included) four feet eight inches and width two feet seven inches.

104. Picture of Lotus drawn by the Fifth Shogun.*

Kakemono. Length (mounting included) five feet five inches and a half, and the width one foot eight inches and a half.

105. Autograph of Iyenobu Tokugawa (the Sixth Shogun).*

Kakemono. Length (mounting included) five feet eight inches and a half; width one foot nine inches and a half.

106. Picture of the Tamagawa Stream by Ide (in the Yamashiro Province) drawn by Yoshimuné Tokugawa (the Eighth Shogun).*

Kakemono. Length (mounting included) about five feet; width about one foot nine inches.

107. Picture of a Nightingale and *Shime* (a rope with tufts of straw) drawn by Iyeshigé Tokugawa (the Ninth Shogun).*

Kakemono. Length (mounting included) six feet eight inches and a half; width one foot nine inches.

108. Picture of a Rakan (Arhat) drawn by Iyeharu Tokugawa (the Tenth Shogun).*

Kakemono. Length (mounting included) five feet seven inches; width two feet six inches. After Sesshu's Rakan.

109. Two Large Characters written by Iyenari Tokugawa (the Eleventh Shogun).*

Kakemono. Length (mounting included) five feet seven inches; width two feet one inch.

110. Picture of Moon and Wild Goose drawn by Iyeyoshi Tokugawa (the Twelfth Shogun).*

Kakemono. Length (mounting included) six feet nine inches; and the width one foot eight inches.

111. Two Large Characters written by Iyeshigé Tokugawa (the Fourteenth Shogun).*

Kakemono. Length (mounting included) six feet nine inches; width two feet nine inches and a half.

112. Autumn Poem written by Yoshihisa Tokugawa (the Fifteenth Shogun).*

In form of Gogon Zekku or five-character stanzas.

Kakemono. Length, (mounting included) six feet eight inches; width two feet two inches.

113. A Book-Mark.

Length nine inches.

114. Hirobuta, a Large Tray.

Lacquered with pieces of gold plate.

115. Chopsticks used by the Eleventh Shogun (Iyenari).

Length eight inches.

116. Writing Brush used by the Eleventh Shogun.

Length nine inches five lines.

117. Cushions on which the Emperor and Iyemitsu (the Third Shogun) sat in the Nijo Castle of Kyoto, where the former paid his Imperial visit in the Third Year of the Kwanei Era (1627).**

118. Celestial Globe.

Made of iron. Height one foot four inches and a half. Width one foot two inches and three lines.

119. Square Clock.

Height one foot four inches and a half. Stand nine inches and a half square.

120. Unzan Chinese Tea Jar.

China. Height one foot three inches. Diameter one foot.

121. Yatsushiro Japanese Tea Jar.

China. Height one foot three inches. Diameter one foot.

122. Insect Cage.

Height six inches and a half. Diameter five inches.

123. Genealogies of the Well-Known Families in the Kwanei Era, in 186 vols.* Edited by Sukemune Ota and Doshun Hayashi and his son Shunsai in 1642.

Presented as an offering to the Toshogu Temple, being copied by hand.

124. Genealogies of the Well-Known Families in the Kwansei Era (as a Sequel to the former Kwanei Era Book) in 1520 vols.* Edited by Masaatsu Hotta.

A manuscript copy presented as a sacred offering to the Temple.

125. Tokugawa Gojikki, History of the Tokugawa to the Tenth Shogun, in 516 vols.* Edited by Shichoku Narushima (1558-1862).

Presentation Copy of the Feudal Government.

126. Dai Nihon Shi, a Great History of Japan in Two Hundred and Seventy Six Volumes.*

Presentation Copy of the Mito Family through whose care the book was published.

127. Goshoin Ban Bungen Cho, a Book of the Goshoin Ban in their Different Stations in Life.

"Goshoin Ban" are samurais guarding the interior of the Palace of Yedo; they accompanied the Shogun in his outings and attended him in the ceremonies.

128. Tsukiban Cho, a Book of Monthly Official Duty.

ELEVENTH SECTION

This section contains the relics of Dai Sojo Tenkwai.

129. Wooden Statue of Kwanzeon (Avalokites' vara), the Goddess of Mercy, placed in a Shrine.

Height about three inches.

130. Wooden Statue of Imaginary Goma Daishi (912-985), placed in a Shrine.

Height one foot and five lines.

131. Bell with which Tenkai prayed for rain.

Height six inches. Diameter two inches six lines.

132. Lion Incense Burner.

Height three incher.

133. Incense Burner with a Shakudo (an alloy of copper, antimony and gold) **Handle.**

Length of the handle eight inches elight lines. Height of the incense burner two inches and a half.

134. Words of the Sutra written on a Palm Leaf, placed in a Lacquered Box.

135. The Issai Kyo Sutra (一切經) printed from Wooden Type, called Tenkai Edition.

This edition was published by the august command of the Shogun Iyemitsu.

129. Wooden Statue of Kwan-non (Avalokites'vara),
the Goddess of Mercy, placed in a Shrine.
Height about three inches.

130. Wood-n Statue of Lin-gsung Gonpa Dzah (912-
985), placed in a Shrine.
Height one foot and five inches.

131. Bell with which Gonkai prayed for rain.
Height six inches. Diameter two inches via the

132. Lion Incense Burner.
Height three inches

133. Incense Burner with a Stand to (probably of cop-
per, antimony and gold) Handle.
Length of the handle eight inches. Height
of the incense burner two inches and a half.

134. Words of the Sutra written on a Palm Leaf,
placed in a Lacquered Box.

135. The Issat Kya Sutra — printed from Wood-
en Type called Tenkai Edition.
This edition was published by the Lugun Gonpa and
the Shigatse Tycoon

136. The Issai Kyo Sutra, Korean Edition.

137. Ornamental Rosary.

Diameter of each bead about three lines, and that of the mother bead one inch.

138. Rosary made in Rock-Crystal.

Diameter of each bead about three lines, and that of the mother bead one inch. Fittings with the Futatsu Biki crest.

139. A Box for the Sacerdotal Robe.

140. A Sacerdotal Hood of Tea-Coloured Damask Silk, with plain silk lining.

141. Sacerdotal Robe of Silk Gauze, in yellowish brown colour, with diamond pattern.

Nos. 140 and 141 are articles given to Tenkai by the Emperor Goyozei, the 107th Emperor (1587-1611).

142. Embroidered Alter Cloth, given to Tenkai by the Shogun Iyemitsu.

Pure white figured satin embroidered with phoenix, flowers and vine.

143. Hossu, a Brush of Long White Hair only carried by priests.

Length one foot five inches.

144. Teppatsu, a Priest's Iron Bowl.

Height four inches. Diameter six inches and a half.

145. Kaishaku, Wooden Clappers.

Length seven inches. Width one inch three lines.

146. Bookshelf.

Height two feet one inch. Length two feet four inches. Width two feet two inches.

147. Reading Desk.

Height two feet. Width one foot five inches.

148. Writing Brush Stand.

Length seven inches three lines.

149. A Vessel for washing the Writing Utensils in Shape of a Pear.

China. Height two inches. Width four inches.

143. Hosso, a Rush of Long White Hair only carried by priests

Length one foot five inches

144. Tepetau, a Priest's Iron Rod.

Height four inches. Diameter six inches and a half.

145. Kaikaka, Wooden Clapper.

Length seven inches. Width one inch three lines.

146. Bookshelf.

Height two feet six inches. Length two feet five inches. Width two feet two inches.

147. Kneeling Desk.

Height four inches. Width one foot five inches.

148. Writing Brush Stand.

Length seven inches three lines.

149. A Vessel for washing the Writing Utensils in Shape of a Pear.

Oblong. Height two inches. Width four inches.

150. Bronze Water Vessel in form of a Herdboy.

Heingt two inches. Length four inches.

151. Little Marble Screen with the frame painted in cinnabar colour.

Height one foot six inches. Width one foot five inches and a half.

152. Writing Box, lacquered, with a Picture of the Suminoye Stand. (Designated by the Government Book as a "National Treasure").

Height one inch eight lines. Length eight inches three lines.

153. Letters of Dai Sojo Tenkai, bound.

154. Letter of Dai Sojo Tenkai.

Kakemono. Length five feet six inches and a half. Width two feet four inches and a half.

155. Books with Dai Sojo Tenkai's Seal of Property.

Kept in the storehouse of Buddhist scriptures of the Jigendo Temple. A few of these books on exhibition.

156. Uta Poems after the Thirty Themes of the Sutra (Hokekyo) presented at the Occasion of the

Thirty-Third Anniversary of Jigen Daishi (Tenkai).

Poems written by the Abdicated-Emperor Meisho and fifteen court nobles in the Fourth Year of the Empo Era (1677). Length one foot four inches. Width nine inches four lines.

157. Uta Poems after the Thirty Themes of the Sutra (Hokekyo) presented at the Occasion of the One Hundred and Fiftieth Anniversary of Jigen Daishi.

Poems written by the "Emperor Gosakuramachi" (one of the few Empresses who have assumed the Emperorship. She was the daughter of the Emperor Sakuramachi, and succeeded her brother the Emperor Momozono when 22 years old, reigning from 1763 to 1770) and thirty court nobles in the Fifth year of the Kwansei Era, 1794. Length one foot three inches. Width eight inches four lines.

158. Original Draft of the Imperial Paper appointing Tenkai to the Buddhistic Rank of Sojo (任僧正口宣案) in the Sixteenth Year of the Keicho Era, 1612.

The Sojo having the official rank of Chunagon (Counsellors at the Court) is the second highest among the sacerdotal dignities.

159. Original Draft of the Imperial Paper appointing Tenkai to the Buddhistic Rank of Dai Sojo (轉任大僧正口宣案) in the Second Year of the Genwa Era, 1617.

Dai Sojo having the official rank of Dainagon (Great Counsellors at the Court) is the highest among the sacerdotal dignities.

160. Natsumé, Wooden Tea Caddy in shape of a Jujube.

Raised gold lacquer with vine pattern. Crest of the Chrysanthemum. Height two inches six lines.

161. Natsumé.

Crest of the Futatsubiki on the aventurine lacquer.

162. Box of Razors.

Lacquered with chrysanthemum design on the Nashiji ground. Length seven inches six lines. Height nine lines and a half.

163. Medicine Box.

Round shape. Raised gold lacquer with chrysanthemum and wave designs on black ground. Seven bottles in the box. Height one inch six lines. Diameter five inches.

164. Looking Glass with a Nickle Handle.

Length one foot four inches. Diameter nine lines. Paulownia flower crest on the back.

165. Large Foot Warmer.

Bronze. Length one foot five inches and a half. Height five inches.

166. A Bamboo Stick with Two Twisted Stems grown from the Same Root.

Given to Tenkai by the Emperor Goyosei, the 170th Emperor (1587-1611). Length three feet nine inches.

167. Bamboo Stick.

Length about four feet three inches.

168. Chinese Shoes.

Length about One Foot.

TWELFTH SECTION

169. Statue of Yuima Koji (Vimalakirti), a Famous Buddhist Layman in Ancient India.

Placed in the Shumidan holy dais, which was imitated from that in the "Upper Sacred Storehouse" of the Toshogu Temple ground.

170. Bronze Crane Candlestick. Bronze Flower Vase. Bronze Incense Burner. Offering to the Toshogu Temple by Tsunatoshi Mayeda on the 10th of March in the Third Year of the Manji Era, 1661.

171. A Waniguchi Gong.

Twentieth Year of the Oyei Era (1394-1427) inscribed.

THIRTEENTH SECTION

This section contains as principal things articles of offering to the Futarasan Temple and also the other temples like Chuzenji, Takinowo and Jakko.

172. Sword made by Tochika. (Designated in the Government Book as a "National Treasure").

Length of the blade two feet seven inches.

173. Sword made by Tomomitsu. (Designated in the Government Book as a "National Treasure").

Inscription "Tomomitsu, Osafune (name of place) in the Bishu Provinces, February, 5th Teiji Era (1366)." Haft decorated with yellow threads. Scabbard lacquered in cinnabar. Length of the blade four feet one inch and a half.

174. Sword made by Kaneshigé of the Bizen Province. (Designated in the Government Book as a "National Treasure").

Inscription "Kaneshigé of Bishu Provinces." Length of the blade three feet one inch.

Nos. 172, 173 and 174, offering to the Chugushi temple.

175. Sword made by Yukihira of the Bungo Province. (Designated in the Government Book as a "National Treasure").

Inscription "Yukihira of Bungo Province." Length of the blade two feet five inches and six lines.

176. Sword made by Rai no Kunitoshi. (Designated in the Government Book as a "National Treasure").

Inscribed. Haft rolled in hemp. Scabbard lacquered in black. Sword-guard in Shibuichi metal (an alloy of three parts copper to one of silver). Length of the blade one foot eight inches.

Nos. 175 and 176, offering to the Futarasan Temple.

177. A Piece of Chinese Cloth of the Ming Age with woven words Hoten Kokumei ("Announcing by Heaven's Favour").

In China cloth was used for the Imperial Edict; "Hoten Kokumei" is the first word always woven in the beginning part of the cloth. Length one foot three inches three lines. Width one foot.

178. Round Mirror.

Design of tortoise, birds, pinetree, bamboo and plum-tree on the back. Diameter five inches eight lines.

179. Round Mirror.

Design of butterfly and bird on the back. Diameter five inches six lines.

180. Round Mirror.

Design of Horaisan or Land of Perpertial Youth on the back. Diameter five inches seven lines.

181. Rectangular Mirror.

Design of wild geese on the back. Length four inches nine lines. Width three inches nine lines.

182. Square Mirror.

Design of lucky flowers and birds on the back. Four inches square.

183. Square Mirror.

Design of paulownia and phoenix on the back. Three inches four lines square.

184. Hachiyo Kyo, an eight-pointed Mirror.

Nickel. Design of flowers and birds on the back. Diameter five inches and a half.

185. Koshu Kyo, a Chinese Mirror.

Diameter three inches six lines.

186. Hachiryo Kyo, an eight-pointed Mirror.

Design of phoenixes and vine on the back.

180. Round Mirror.

Design of Hercules or Lupa of Imperial Youth on the back. Diameter, five inches seven lines.

181. Rectangular Mirror.

Design of wild goose on the back. Length four inches nine lines. Width three inches two and one lines.

182. Square Mirror.

Design of Lucky Goose and bird on the back. Four inches square.

183. Square Mirror.

Design of goddess and lovers on the back. Three inches four lines square.

184. Hand-type Key, an eight-pointed Mirror.

Nickel. Design of flowers and birds on the back. Diameter five inches and a half.

185. Lucky Key, a Cross Mirror.

Diameter three inches six lines.

186. Hand-type Key, an eight-pointed Mirror.

Design of phoenixes and vine on the back.

187. Magatama, a Bead Necklace, made of Agate.

188. Tablet with the characters "Sho Ichii Kun Itto Nikko Dai Gongen (the title of Iyeyasu spoken with great reverence).

Length four feet two inches. Width three feet.

189. Old Mask. "Twelfth of Tenbun Era" (1544) inscribed.

Length six inches eight lines.

190. Old Mask.

Length six inches and a half.

191. Old Mask. "Tenth of Keicho Era" (1606) inscribed.

Length six inches and a half.

192. Old Mask. "Tenth of Keicho Era" (1606) inscribed.

Length six inches two lines.

193. Old Mask. "Eighth of Tensho Era" (1581) inscribed.

Length six inches seven lines.

194. Old Mask. "Sixth of Tenmon Era" (1538) inscribed.

Length six inches and a half.

195. Old Mask.

Length seven inches one line.

196. Old Mask.

Length six inches four lines.

197. Old Mask.

Length six inches and a half.

198. Old Mask.

Length six inches four lines.

All these masks were originally offered to the Chugushi Temple in olden time.

199. Carpenter's Tools used on Ceremonial Occasions.

Gimlet. Measuring scale. Inkpot.

200. Kei, a Chinese Musical Instrument for the Religious Service.

Made in Bronze. "Offering to the Nantai Gongen

Temple, Fifth of Kempo Era" (1217) inscribed. Length five inches. Width two inches two lines.

201. Bronze Bowls for the Holy Buddhist Service.

"Offering to the Chuzenji Temple in the First Year of Engen Era (1336)" inscribed.

Height one inch and a half. Diameter five inches.

202. A Waniguchi Gong.

"Second of Onin Era (1469)" inscribed. Length four inches six lines.

203. Warigoko (割五鈷), a Holy Article used by a Priest.

Length five inches. Said to be an offering by Jikaku Daishi (794-864).

204. The Kegon (Mohāvaipulya-buddhāvatamasaka Sutra), twenty-second Volume.

Copied in autograph by a Chinese of the Mongol Dynasty in the Gento Era (Chinese).

205. A Little Pair of Koma Inu, Guardian Dogs of the Temple.

206. China Jar.

Height one foot one inch two lines. Diameter one foot two inches.

207. Tablet with the Characters "Nantai Gongen".

Length one foot five inches. Width seven inches two lines.

The articles 200-207 originally belonged to the Chugushi Temple or the Chuzenji Temple.

208. Nikko San Takinowo Konryu Soso Nikki, a Diary of the Building of the Takinowo Temple. (Designated in the Government Book as a "National Treasure").**

Scroll. Written by Sozu Dochin (Sozu is the second sacerdotal rank) in April, the Second Year of the Tencho Era (826). Length of the scroll seven feet five inches seven lines. Width nine inches nine lines.

209. Lacquered Hand Box. (Designated in the Government Book as a "National Treasure").**

Offering to the Nyotai Gongen Temple by Sukenaga Taira in the Second Year of the Antei Era (1229).

Height six inches two lines. Length one foot seven inches. Width eight inches four lines.

210. Utensils for Buddhist Service (travelling use).

The articles called Tokko and eating utensils missing. It is said that these things were given to Sozu Dochin by Kobo Daishi (774-835).

211. The Fumonbon (the Twenty-Fifth Theme of the Hokekyo), an Offering to the Takinowo Temple by Shinjo in the First Year of the Enbun Era (1861).**

212. The Hannyashinkyo Sutra in Autograph of Mitsukané Ashikaga (1376-1409).**

Copying done in the Thirteenth of Oei Era, 1407.

213. The Kanfuken Kyo Sutra (觀普賢經).**

"Fourth of Taiei Era" (1525) inscribed.

214. The Daranikyo (Avalokitesvara-bodhisattiva-tabhadranuhridaya-dharani Sutra), the Sung Edition (Chinese).**

Folding book.

215. Wakan Roeishu, Anthology of Japanese and Chinese Poems.

Scroll. Brocade cover in dark blue. Rock crystal for end pieces of the roller.

216. Handbox.

Cinnabar lacquer with design of bamboo and tiger, plum blossoms, bamboo and small birds. Offering to the Jakko Temple in the Third Year of the Kyoroku Era (1531). Length eight inches three lines. Width one foot two inches. Height five inches three lines.

217. A Small Box which was originally put in No. 216 (box).

218. Box for Buddhist Scriptures. Presented to the Jakko Temple in the Second Year of Hotoku (1451).

Height two inches.

219. The Hokekyo. Presented to the Jakko Temple in the Fifteenth of the Temmon Era (1537).

Printed book.

220. Box for the Hokekyo.

Height one inch six lines and a half. Width one inch two lines. Length two inches seven lines.

221. Small Wooden Tower, an Offering to the Jakko Temple in the Hotoku Era (1449-1451).

Height eight inches.

222. Shakujo, a Holy Article used by a Priest.

Two names of eras, Hotoku (1449-1451) and Kosei (1455-1456) inscribed. Length one foot three inches.

223. Bronze Hanging Buddha.

Round. Diameter six inches.

224. Hanging Buddha made of Bronze, gilded.

Round. Diameter one foot.

225. Bronze Hanging Buddha.

Hoshu Jewel Shape. Length one foot two inches. Width one foot.

226. Hanging Buddha of Bronze, gilded.

Length about two inches.

227. Bronze Hanging Buddha.

228. Bronze Hanging Buddha.

Form of the Buddha embossed.

229. Sesso Bako, a Box for a Priest at Service.

Used by the Royal Prince Abbot of the Rinnoji Temple at the occasion of the Toshogu Temple Buddhist Service. Height eight inches. Width one foot four inches.

230. Soza, a Priest's Mat.

Woven in brocade, hemmed with threads. Folded in two and kept in the "Sesso Bako." At the time of a grand Buddhist service "Soza" should be spread before the *doshi* priest steps into the praying seat called Raiban.

231. Kindling Wood for the use of the Hakko Meeting of the Hokké Sect.

"Hakko" means preaching the eight volumes of the sect.

232. Greens Basket for use of the Hakko Meeting of the Hokké Sect.

Made in gilded fire-netting.

233. Water Bucket for the use of the Hakko Meeting of the Hokké Sect.

Covered with gold foil.

234. Stone Sword.

A relic of the Stone Age.

235. Sekko, a little stone weapon generally called Tokko Seki.

A relic of the Stone Age.

236. Tablet with the Characters "Nyotai Chugu".

Length four feet one inch. Width two feet four inches.

FOURTEENTH SECTION

This section contains principally the things in connection with the Priest Shodo and with Mount Nikko generally.

237. Epitaph Commemorating the Founding of the Temples at the Mountain (Nikko) by the Priest Shodo, written by Kobo Daishi.

This epitaph was autographically copied by the Royal Abbot Koben in the Second Year of the Hoei Era (1706) and carved on a huge stone. It originally stood in the ground of the Chugushi Temple. This

is a copper-plate print. Length four feet three inches, width one foot seven inches eight lines.

238. Illustrated History of Mount Nikko by the Imperial Command in Five Volumes.*

In autograph of the Abdicated-Emperor Reigen and the court nobles. Illustrated by Toshun Kano (1724). In twenty-seven chapters.

239. Account of Travels in Mount Nikko by Doshun Hayashi (1583-1657).

Original manuscript. Length forty three feet one inch. Width one foot one inch.

240. Iron Shakujo, a Holy Buddhist Staff.

Relic of the priest Shodo. Length four feet nine inches.

241. Axe.

Relic of the priest Shodo. Length (including the handle) three feet one inch.

242. Wooden Stick.

Relic of the priest Shodo.

243. Knife.

Relic of the priest Shodo.

244. Statue of Yakushi Nyorai (Bhaisajyaguruvaiduryaprabhasa Tatha-gata), one of the five Buddhist Divinities of Wisdom and Contemplations, carved by the priest Densho.

FIFTEENTH SECTION

245. The Yennenmai Dancing.

"The Yennenmai" is customarily danced in front of the Sanbutsudo Temple at the annual festivals of the Toshogu Temple by two dancers, one of them wearing a damask silk Ho upper gown in red, with peony and vine patterns, and white loose trousers called Oguchi Hakama, and with his head enwrapped in a priest's scarf, and the other wearing the same costume, but with a high wooden lacquered headgear called Taté Eboshi; both of them carry a small sword on their backs. They dance with a *chukei* fan while several priests standing behind sing religious songs.

SIXTEENTH SECTION

(Upstairs Room Reference Saloon.)

Here are exhibited the things with special reference to buildings of the temples and shrines in Mount Nikko and other articles.

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(Upstairs Room Reference Saloon.)

Here are exhibited the things with special reference to buildings of the temples and shrines in Mount Nikko and other articles.

LIST OF THE MOUNT NIKKO NATIONAL TREASURES

Sword with the Leather Hilt, in Wax Coloured Scabbard (No. 25).

Sword made by Tochika (No. 172).

Sword made by Tomomitsu (No. 173).

Sword made by Kaneshige of the Bizen Province (No. 174).

Sword made by Yukihira of the Bungo Province (No. 175).

Sword made by Rai no Kunitoshi (No. 176).

The Amidakyo in the Autograph of the Emperor Sakuramachi (No. 55).

"Nikko San Takinowo Ronryu Soso Nikki," a Diary of the Building of the Takinowo Temple (No. 208).

Illustrated History of the Tosogu Temple in Five Volumes, Drawn by Tanyu Kano (No. 64).

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Illustrated History of the Toshogu Temple in Five Volumes, Drawn by Tanyu Kano (No. 64).

Writing Box, Lacquered, with a Picture of the Suminoye Strand (No. 152).

Lacquered Hand Box (No. 209).

Chuzenji Tachiki no Kwannon (the Wooden Statue of Kwanzeon the Goddes of Mercy in the Chuzenji Temple).

Iron-Made Stationary Lantern in the Futarasan Jinsha Shingu Temple Ground.

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